



# JEFFERSON MONTHLY

## BRAVE NEW LIBRARIES





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The Siskiyou Institute presents the Dan Gaynor (above) and Glen Moore on May 6, at the Old Siskiyou Barn in Ashland (see Artscene p. 28 for details).



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# JEFFERSON MONTHLY

## CONTENTS

### FEATURES

#### 6 Brave New Libraries: Siskiyou County Reimagines a Pillar of Democracy *By Daniel Newberry*

Librarians in Siskiyou County, California, could go the way of the horse and buggy and the rotary telephone if a plan currently under consideration by county officials to fund its libraries moves forward.

A year ago, the county library system faced a budget-induced shutdown. After a huge public outcry, county officials managed to shuffle budgets and tap a one-time funding source to keep the libraries operating through the current fiscal year, which ends on June 30. The county is now poised to move forward with a plan—created by consultants—to keep libraries open. In one form or another.



Jean Bury, President of Etna Friends of the Library, is one of several small community members who see a silver lining to the black cloud looming over their library's future.



Jefferson Public Radio broadcasts the Metropolitan Opera's production of *Ariadne auf Naxos* on Saturday May 7 on the *Classics & News Service*.

MAY 2011

### COLUMNS

- 5 Tuned In  
*Ronald Kramer*
- 9 Jefferson Almanac  
*Pepper Trail*
- 10 Theater & The Arts  
*Molly Tinsley*
- 12 Inside the Box  
*Scott Dewing*
- 14 Recordings  
*Eric Teel*
- 18 Nature Notes  
*Frank Lang*
- 20 As It Was
- 21 Poetry  
*John Witte*

### DEPARTMENTS

- 22 Spotlight  
*Bonnie Oliver*
- 31 Spotlight  
*Irene Kai & Susan Springer*
- 25 Jefferson Public Radio Program Guide
- 28 Artscene
- 19 Classified Advertisements





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## Tuned In Ronald Kramer

### NPR

The past six months haven't been kind to National Public Radio (NPR) and, by association, public radio as a whole. While NPR's programming and news operations have continued with their customary quality and care, administrative missteps by NPR management have put public radio in headlines we didn't need or deserve and elevated conservative energies to destabilize or dismantle the nation's public radio system.

Following the seriously mishandled termination of NPR news analyst Juan Williams last October, two NPR fundraising officials allowed themselves to be ensnared in a political "sting" operation during which they were caught on camera saying unusually inept, foolish and inflammatory things – none of which reflect NPR's programming. Presiding over all of this was NPR's relatively new president, Vivian Schiller, who promptly resigned when the highly-edited sting tapes were released publicly.

NPR's journalists were stunned by the latest developments and quickly issued a statement saying the comments made on the tapes "violated the basic principles by which we live and work: accuracy and open-mindedness, fairness and respect. These comments have done real damage to NPR, but we're confident that the culture of professionalism we have built, and the journalistic values we have upheld for the past four decades, will prevail."

All of this, however, is playing out on a much larger stage.

Despite all evidence to the contrary, conservatives have long drawn an axiomatic conclusion that NPR is politically biased. Exhaustive analyses of its program content, however, routinely prove that false. In fact, public radio routinely draws criticism from both the left and the right in equal proportion. In the eyes of some on the political left, public radio has "sold out" to conservative and

business interests because public radio doesn't trumpet progressive causes – and the political right believes we're captive of the left. The fact is, we're squarely in the middle, trying to be as probing, but apolitical, as possible. In my view, the fact that we receive equal criticism from both the left and right, is a sign that public radio is probably about where it should be.

While some high-profile conservatives have sought to eliminate federal support for public broadcasting in the past, many senior

Republicans have been among public radio's staunchest defenders for decades. The mantle of leadership is passing, however, and many of those senior Congressional members are no longer in office. What is different about the current debate is that the

House of Representatives is, to a frightening degree, adopting a formal Republican party position calling for complete federal defunding of public radio in America and few House Republicans have been courageous enough to stand against that position – even though many know it relies upon specious logic and accounting. As a result, the House of Representative's Public Broadcasting Caucus has "collapsed" because too many Republicans are now unwilling to publicly associate themselves with support for public radio.

Continuation of federal support for public radio is not a life or death issue in our nation's major cities. In many rural communities, however, the loss of federal support would be crippling. Such would be the case here at JPR. Communities of our size simply don't have the corporate or philanthropic resources, or a sufficiently large population, to replace that income.

The current offensive to abolish federal support for public radio has been dressed up as an attack on NPR based upon its administrative failings over the past six months – but it's actually an attack on public radio as

CONTINUED ON PAGE 11



# BRAVE NEW LIBRARIES

## Siskiyou County Reimagines a Pillar of Democracy

By Daniel Newberry



**L**ibrarians in Siskiyou County, California, could go the way of the horse and buggy and the rotary telephone if a plan currently under consideration by county officials to fund its libraries moves forward.

A year ago, the county library system faced a budget-induced shutdown. After a huge public outcry, county officials managed to shuffle budgets and tap a one-time funding source to keep the libraries operating through the current fiscal year, which ends on June 30. The county is now poised to move forward with a plan—created by consultants—to keep libraries open.

In one form or another.

“Three years ago we had a \$1 million budget for all the libraries,” says Brian McDermott, Siskiyou County Administrator. “With this new model, it will cost about \$400,000. That’s a 60% reduction. The average cut for other departments is more like 25%.” Although this appears unfair to libraries, McDermott feels his hands tied when wielding the budget axe. “Libraries are not a (legally) mandated service. There’s just so much I can cut from other departments,” McDermott explains.

... we want to do what it takes to keep libraries open here, not because it’s a roomful of books. It’s important because of its position as a learning center, it’s important because it’s a community center, it’s important because of the identity of a community.

This vast and rural county on the Oregon border is larger than Connecticut and Rhode Island combined. Libraries here often serve as community centers, places where residents are likely to run into friends in one of the few venues where they’re not pressured to buy anything. So when the board of supervisors announced, in May of 2010, that the libraries would be shuttered, many county residents fought back.

“A community without a library is a community that does not support democracy,” says Denise Whitman, a member of the Yreka Friends of the Library since 1985. “If you don’t have the opportunity for learning, to explore, to gain knowledge... then you don’t have a democratic society, (you have) one where knowledge is restricted.”

And while some of her friends and neighbors have turned to the internet to learn,

Whitman does not consider it a replacement for libraries. “The internet is a wonderful tool, but who’s to say that everything you find on the internet is true? Not everything you read in books is true, either, but at least with books, with the publishing process, there’s a vetting that goes on,” Whitman says.

The day following the closure announcement, library supporters had already mobilized.

“All of the Friends Of The Library (FOTL) groups met and decided to gather petition signatures to keep the library open,” says Molly Hollenbach of the Mt. Shasta FOTL. “We set up outside grocery stores throughout the county. All kinds of people signed, from old ladies to tattooed kids to truck drivers. In less than a week we had 3,000 signatures.”

With a 2009 county population estimated at 44,634, this signature count represents 6% of the total population, a figure that would make professional signature gatherers envious. The FOTL groups presented their petition to the board of supervisors the following week. “The issue had originally been framed as firefighters vs. libraries. The supervisors were amazed at the



public outcry. We formed a group, CALF (County Alliance of Library Friends), and two supervisors attended one of our first meetings," Hollenbach recalls.

In response to a call for help, the California State Librarian paid for two consultants to study the issue and come up with a plan for keeping the county libraries open on a greatly reduced budget. It was a move watched closely by many other counties in the Golden State with similar budget woes.

At the outset, consultants Joan Frye Williams and George Needham knew the county couldn't sustain libraries in their current form. They saw their task primarily as keeping the libraries open, and this required a new paradigm.

"The classic way to cut budgets is two things," says Frye Williams. "You start cutting services: the death by a thousand cuts. The other way, in a county like this with a lot of little local libraries... is to keep one or two big ones open and start closing the little ones."

As she talked with residents around the county, Frye Williams realized neither option would work.

"One of the messages we got, loud and clear, when we visited for several weekends, back in July of last year, every community we visited said, 'we care about our library, we want to do what it takes to keep libraries open here, not because it's a roomful of books. It's important because of its position as a learning center, it's important because it's a community center, it's important because of the identity of a community,'" Frye Williams recalls.

The solution, says fellow consultant, George Needham, came about partly by observing the changing role of volunteers in public libraries.

"In California and elsewhere, the use of volunteers is on the rise," Needham says. "In the '70s, volunteers used to run book stores, bake sales. Now they're taking on more and more functions traditionally done by staff: checkout, shelving, story time." After the county cut the majority of library staff positions shortly before the beginning of the current fiscal year, volunteers began pitching in on landscaping, janitorial functions and checkout at the smaller branch libraries.

This still doesn't balance the books.

"What about building repairs?" asks Needham. "Whoever owns the building will be responsible. In the future, it will probably have to be the local community." Needham and Frye Williams then drew up a list of tasks necessary to keep a library system running. They then devised a division of labor with the county in one column and the local community in the other.

They called their approach "The Backbone."

## The Backbone

In this bare bones model, the county provides essential services, such as computerized inventory control and access, collections acquisition and management, interlibrary loan and selected literacy programs. All these services would be run from the back room of the main branch library in the county seat of Yreka by a skeleton crew of county employees.

Everything else would be the responsibility of the individual communities: staffing and maintaining each branch library, providing selected programs. But most of all, each community would need to raise the funds to keep its own library open and running, at whatever level of service it could afford. Realizing that different communities would have different fundraising abilities and

leadership, the consultants created three service levels into which a community could connect in to the backbone.

The lowest service level resembles a bookmobile. "Library service comes out to you every two weeks for four hours, somebody comes out, brings materials," Frye Williams explains. "It's a truck delivery to a designated stop housed in a building that probably serves as something else during



McCloud Library Branch Assistant Lydia Grigsby.

the rest of the week, like a post office or resource center.

This entry-level "library" would have an internet-connected computer on which patrons could scan the county-wide library catalog and reserve books. Fines could also be paid here—but only on line. Books are delivered and collected on the same day, so due dates would coincide with bookmobile visits.

The annual cost operating of the bookmobile branch library is estimated at \$500, with another \$250 for startup costs. The assumption here is that the space and its maintenance would be donated, and that computer and internet costs would be no more than \$250 of the annual \$500 tab.

Although it's hard to see how this model would fulfill the community's social needs, many communities are used to small libraries operated out of donated space. "In Sommes Bar, it's three bookshelves in the post office. In Tulelake, it's a spare room in City Hall," says Yreka FOTL member, Denise Whitman.

Fortunately, building ownership and the attendant legal issues will not present much of an obstacle when management changes hands. "The only library building the county owns is in Yreka," says consultant George Needham. "The others are owned by the municipalities, though the one in Happy Camp is owned by the library association."

The second service level available to communities is referred to as the "Reading and Access Room." In this model, community volunteers staff the library, and pay for all upkeep and materials, from fixing leaking pipes to replacing light bulbs. There would be no librarians on site, and patrons would be responsible for checking out their own books using a barcode-based self-checkout machine.

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**A yearning for local control is what has drawn many of Siskiyou County's independent-minded citizens and community elected officials to support the new library plan.**

CONTINUED ON PAGE 16



# PETS OF THE MONTH



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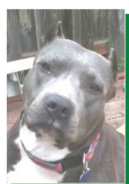
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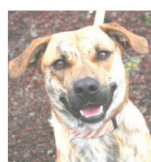
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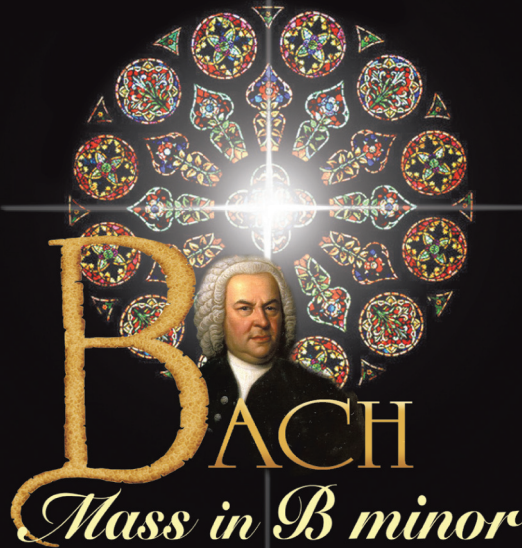
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# Jefferson Almanac

*Pepper Trail*

## Birding, Fast and Slow

First, a confession. I am a serious birder. Far too serious, my wife will tell you.

But for 364 days a year, I'm a good birding citizen. I lead field trips for beginners, I share my spotting scope, I am happy to explain the differences between, say, a song sparrow and a savannah sparrow to anyone who is interested (and, perhaps, to a few who are not).

But, one day a year, all that changes: Birdathon day. This is a "big day" competition, held at the height of spring migration, when teams fan out across our corner of southern Oregon to see who can record the most bird species in a 24 hour period. It's all for a good cause: we raise money for the education programs of our local Rogue Valley Audubon Society. But the altruism ends there. This is birding stripped to its essence: fast, hard, and wild. If my team, the Falcons, had a theme song, it would be "Bat Out of Hell." I know, I know: taxonomically inappropriate, but "Freebird" is way too mellow.

Now, don't get the idea that anything goes. Quite the contrary: like any sport, the Birdathon is governed by rules both arbitrary and inflexible. For example, though it is not necessary to actually SEE a bird in order to count it (most, indeed, are only heard), two team members must confirm all identifications. All sightings must be within Jackson County; this, however, does not cramp our style too much, since Jackson County is almost twice the size of Rhode Island. Only birds native or naturalized in North America are acceptable. This caused a heated controversy one year when we spotted an emu (the ostrich-like flightless bird of Australia) happily grazing in a lush meadow along Lake Creek. To my lasting bitterness, this bird was disqualified, even though it was living free and I'm sure was

never recaptured by the emu farm down the road.

The Birdathon starts not at midnight, but at 6 PM, in order to accommodate the beer-fueled list compilation and pizza party that begins 24 hours later. The four-man Falcons team (only once did we entice a woman to join us, and for some reason she didn't volunteer again) piles into our battered rig, and we head for the mountains. The

The Birdathon starts not at midnight, but at 6 PM, in order to accommodate the beer-fueled list compilation and pizza party that begins 24 hours later.

evening's goal is to score as many high-elevation specialties as possible before nightfall, and then spend a couple of hours hooting for owls before grabbing a few hours sleep and heading out again at 3 AM. Then it's more work for our expert owl hooter (every serious team has one of these indispensable specialists) until first light at about 5 AM, when all our attention switches to taking maximum advantage of the dawn chorus.

The route taken by each team is a closely held secret, honed over years of experience. To our great pride, the Falcons has a few spots where we merely need to slow the car, roll down the window, and score a highly local bird, after which we spray gravel and return to speed. A well-constructed route, with minimum unproductive travel time, is the key to Birdathon victory, and all the glory that brings.

Yes, I have known that glory. The Falcons are the holder of the one-day county record, with 152 species in 2008. But luck in birding, as in life, is a fickle mistress. In 2010 the Falcons were dethroned by a team called the Great Grays, until then the Bad News Bears of southern Oregon high-stakes birding. As the ancient Greeks said, never count a man happy until the end of his days...

That was last year, and the wounds have healed, though scars will always remain. As

I write this in late March, I am full of the optimism that leads up to opening day in every sport. By the time you read this in May, the die will be cast, and the Falcons will be champions once again, or... I don't even want to think about it.

In the meantime, I enjoy my normal birding ways. Today I walked with a friend along Bear Creek. Despite the gray skies and scattered showers, the pussy willows have opened, green buds are appearing on the more ambitious shrubs, and the early migrants are returning. Standing in a grove of willows, we watched half a dozen Yellow-rumped Warblers gracefully flutter in pursuit of midges, and I thought about their amazing journeys between the boreal forests of Canada and the jungles of Mexico. I heard the distinctive squeak and bubble of cowbirds flying over, and explained how they never care for their young, but lay their eggs in the nests of hapless "hosts." A titmouse flew by with fluff to line his nest cavity high in a snag, and I felt boundless respect for the resilience of this tiny bird, survivor of our hard and leafless winters.

Once a year, fast is fun. But every other day, let my birding be slow.

Pepper Trail is an Ashland naturalist and writer. For more of this writing, visit the websites [www.peppertrail.net](http://www.peppertrail.net), [www.earthprecepts.net](http://www.earthprecepts.net), and [www.shiftingpatterns.org](http://www.shiftingpatterns.org). An earlier version of this essay was originally published in High Country News.



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# Theater and the Arts

Molly Tinsley

## Subjective Lens, Objective History

Christopher Sergel's dramatic adaptation of Harper Lee's novel *To Kill A Mockingbird* breaks a lot of rules of the modern stage. It calls for a large cast (17), which features three children along with a narrator whose commentary often substitutes for dramatized action or simply echoes it. It grafts a courtroom drama onto a memory play—or vice versa—and the seam shows. Its nostalgic portrait of family is tinged with sentimentality, while its legal denouement verges on didactic. And although it exposes racism, its point of view, that of an eight-year-old white girl, risks trivializing the horrific death of an innocent black man by juxtaposing it to cuteness and melodrama. Problems like these make all the more stunning the power of director Marion McLinton's production, running in the Oregon Shakespeare Festival's Bowmer Theater until July 3.

Scout, her older brother Jem, and friend Dill are coming of age in Depression-era Alabama. Their childish curiosity fastens on the recluse next door, Boo Radley, and invests him with all sorts of monstrous tendencies. Meanwhile, a black citizen, Tom Robinson, is accused by a white woman of rape. Scout's father, Atticus, reluctantly agrees to defend him. The civilized Atticus knows this case will bring him face to face with the barbaric ignorance of his neighbors. Just as fear leads the children to project their own violent impulses onto Boo, the all-white jury and the father of the plaintiff, the drunkard Ewell, must set Tom up as their scapegoat. Boo's generosity and courage finally dispel the children's fantasies. But despite

Atticus's arguments, Tom's tormentors cannot recognize his humanity, nor that the monstrous tendencies they impute to him are their own.

As the trial reaches its inevitable, ignoble end, the narrator, the adult Scout, alludes to the "dream-like quality" of events, everyone "moving like underwater swimmers." These images describe many of McLinton's choices for the play. David

Gallo's set for Act One is spare—a screen door, a porch swing, wooden planks over bare earth—all enclosed in a circular frame, the lens of subjectivity. The muted browns of Deborah Dryden's costumes set off by the occasional, glowing blue note seem stitched of memory's haze. Bodies shift according to deliberate choreography. Against the back wall, literal projections loom and disappear—a haunted house, a tree, a rabid dog. Finally on this screen we see the imprisoned Tom Robinson for the first time as the white townspeople see him, as a shadow.

Naturalistic detail defines the courtroom of Act Two, torn from the objective history the children are getting their first taste of. Still movement is stylized. Mark Murphey's Atticus is self-contained; his heat as a litigator is controlled, fueled by a moral conviction that comes more from the head than the heart. As the adult Scout, Dee Maaske's temporal distance from events produces emotional restraint, an occasional wry aside.

Thus a huge emotional space is opened up for Tom (the imposing Peter Macon) and his accuser, Mayella (the mercurial Susannah Flood). These two souls, both utterly lost, seem to explode from the

This is Tom's play. Atticus may make all the correct moral arguments, and Scout's naïveté may be turned on its head, but Tom's dignity and innocence are the crucial, emphatic facts in this production.



dream-like element that submerges the others and become, as they should, the anguished, pulsing center of the play. Habituated to communicating with her hearing-impaired father (Howard Seago) in sign language, Flood's Mayella fidgets ceaselessly like an exposed nerve. Her tone slips from desperate to defiant, as she scrabbles for some shred of respectability to hide her shameful truth. In contrast Macon's Tom is monumental in his simultaneous show of resistance and resignation to the lies destroying him.

This is Tom's play. Atticus may make all the correct moral arguments, and Scout's naïveté may be turned on its head, but Tom's dignity and innocence are the crucial, emphatic facts in this production. They also gauge the white jurors' brutish guilt. This guilt of theirs then ripples in every direction, far beyond a small town in Alabama in 1935. In fact in his Pulitzer prize-winning *Slavery by Another Name*, journalist Douglas Blackmon documents the system of forced labor that operated vigorously in the South between the Civil War and World War II, a system which ensured that real-life counterparts to Tom Robinson were treated even more despicably, if that seems possible.

Charged with misdemeanors as nebulous as "vagrancy," if they were charged at all, black men by the tens of thousands were arrested, imprisoned, then forced into an grim charade: the convict "borrowed" the money for a fine and "court" costs against his own labor. He signed a paper that accepted a set term of enslavement by a private company, subjecting him to seventy-two hour work weeks, starvation, disease, absolute obedience, and punishment by the lash. This organized "leasing" of "prisoners" to the highest bidding mine and timber owners motivated sheriffs to arrest and convict as many black men as possible—even to downgrading felony charges to misdemeanors in order to keep the alleged perpetrators in the county "justice" system. It provided the manpower that launched industrialization in the South.

For decades, U.S. government policy ceded all allegations of slavery to local jurisdiction—which meant they were never prosecuted. The outrage of involuntary servitude continued. Five days after the Japanese attack on Pearl Harbor, the U.S. Attorney General abruptly changed the policy. The government urgently needed able-bodied men for the military; enemy propaganda machines were challenging the

U.S. image as preserver of human rights. Four generations after the Civil War, slavery finally became a federal crime.

Following the sham trial of *To Kill a Mockingbird*, the narrator fears people will "forget that Tom Robinson's existence was ever brought to their attention." That's why the play must continue to be performed, despite its flaws. It's also why objective his-

tory such as Blackmon's *Slavery by Another Name* must be read.

Playwright Molly Tinsley taught literature at the Naval Academy for twenty years. Her latest book, *Satan's Chamber* (Fuze Publishing) is a spy thriller featuring a female protagonist.

## Tuned In *From p. 5*

an institution. Little federal funding goes directly to NPR (something less than 2% of NPR's total revenues). The vast bulk of federal funding for public radio goes directly to stations to pay salaries, purchase programs and pay utility bills. For that reason, the headlines about "defunding NPR" are actually misleading. The Republican majority in the House of Representatives is actually talking about defunding public radio at the local level. NPR serves purely as a public radio symbol in this battle.

Let's talk about that symbol. NPR continues to be a fine producer of quality news programming – but it is hardly the entirety of public radio and certainly doesn't define public radio's services. Listeners across the nation provide as many resources to public radio in response to the music and cultural programs being broadcast, as to national news programs.

Clearly, NPR has made some poor administrative choices in recent years. I was not a fan of Vivian Schiller's appointment as president of NPR because I believed her vision of NPR was highly technologically focused on new media platforms and too blind to the current reality that most Americans still rely upon public radio in the traditional radio sense. With her heavy technological focus, it is hardly surprising that her administration lacked the "smarts" to effectively lead the internal management dynamics and external communication challenges of running a complex multi-media enterprise in the 21st century. Her management of the company generally reflected a view that I have not believed appropriate to stations' needs – *although those decisions had nothing to do with NPR's news programming*. Yet, we are now all paying the price for those administrative shortcomings.

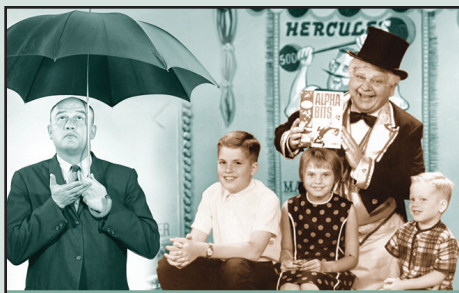
NPR has been a symbol for public radio for decades. Its work and its conduct should:

- reflect the full breadth of public radio's wide range of programming and related public services
- clearly reflect public radio's politically non-partisan role
- remain structured such that NPR's board of directors remains substantially under the control of member stations which have built NPR
- continue to be operated with minimal direct federal support in order to maintain NPR's editorial insulation independence free of political influence.

NPR's job is to report upon the world of politics. It should not be part of that world – and it has only become involved in it now because of foolish decisions by a few NPR administrative personnel and a few political operatives who seek to rally conservative energies by attempting to politicize Congress' view of public radio.

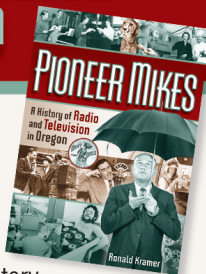
NPR isn't public radio. It is part of public radio and withdrawing federal support for local public radio stations across the nation is throwing the baby out with the bathwater. Our nation, and the State of Jefferson, would be the poorer without public radio – and can't provide the range of services it currently delivers without continued federal support.

Ronald Kramer, Executive Director



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## Inside the Box

Scott Dewing

### The "Identity Ecosystem"

Imagine a world where individuals can seamlessly access information and services online from a variety of sources—the government, the private sector, other individuals, and even across national borders—with reduced fear of identity theft or fraud, lower probability of losing access to critical services and data, and without the need to manage many accounts and passwords.

The Department of Homeland Security imagines this world through the implementation of what it calls the "Identity Ecosystem", the concept of which is outlined in a 39-page report entitled *National Strategy for Trusted Identities in Cyberspace: Creating Options for Enhanced Online Security and Privacy*, a draft of which was published and made publicly available in June 2010.

I can imagine that world of the "Identity Ecosystem". I can imagine world peace too, which, like a secure Internet devoid of identity theft, will not be brought to you expressly via the U.S. government or any other world government.

Identity theft is a big problem. According to the Department of Justice, more than 10 million Americans were the victims of identity theft in 2010. The most common form of identity theft is "financial identity theft", which involves the theft and use of another's identity for financial gain. Credit card fraud is the most common type of financial identity theft, racking up an \$8 billion bill this past year when you tally up the losses to consumers and creditors.

The bad guys (organized crime) steal your credit card information by hacking databases where that data is stored or by taking it directly from your computer. Sometimes they'll hack the systems of the

credit card companies themselves. Other times they'll hack the database of an e-commerce website where you've shopped and opted to store your credit card information.

According to the Identity Theft Resource Center (ITRC), there were 662 reported data breaches in 2010. However, according to the ITRC, "without a mandatory national reporting requirement...many data breaches will continue to be unreported."

In the case of the bad guys stealing credit card information directly from your

computer, they do this by exploiting security vulnerabilities within your computer's operating system and/or web-browser application and planting malware that captures your credit card information as you enter it and sends it off to a clandestine server.

If that scares the bejeezus out of you and makes you never want to

use your computer to shop online again, well, that's a good thing because it should. The problem, however, is that it's becoming increasingly impossible to live and function in the modern, real world without participating in the modern, virtual world of the Internet.

What the Department of Homeland Security's "Identity Ecosystem" begins to address is the fatal, underlying flaw of the Internet: it was not designed with security in mind.

That's not to say that the security of the Internet hasn't been improved over the years. It has. One of those security improvements was "HTTPS", the secure implementation of the hypertext transfer protocol (HTTP) that allows data to pass between the web-browser on your computer and a website hosted on a web-

...there is a gaping hole—no, make that a giant chasm—in Internet security that must be addressed holistically and in partnership among the government, private industry, and citizens



server. HTTPS creates an encrypted session between you and the website you are connecting to. With HTTPS, data is encrypted as it is routed over the Internet, which prevents the bad guys from stealing it en route.

But while HTTPS encrypts data and utilizes a “certificate authority” to help mitigate fraud, it doesn’t guarantee that all parties involved in a transaction are legitimate and authorized to use a given payment method, such as a credit card. For example, all I would need to do is publish my credit card billing address, credit card number, expiration date, and that 3-digit “security” code on the back of my card, and you could use it to order stuff online. Currently, there’s no method by which to authenticate that the person using that credit card online is me.

The “Identity Ecosystem” proposes to address this fundamental problem by creating “an online environment where individuals, organizations, services, and devices can trust each other because authoritative sources establish and authenticate their digital identities.”

While the *National Strategy for Trusted Identities in Cyberspace* report does a decent job of outlining the somewhat complex vision of the “Identity Ecosystem”, what’s unclear is how, exactly, it would be implemented.

That lack of clarity has led to speculation and what little reporting there has been thus far regarding the “Identity Ecosystem” has been mostly misguided interpretations that were perhaps a bit quick to jump on the Big Brother bandwagon and declare that any government program that “requires” something like a “national ID” would be the death of liberty and the pursuit of happiness.

The *National Strategy for Trusted Identities in Cyberspace* doesn’t say anything about a “national identity card” or a “smart card”. Nor does it advocate some sort of government-centric system akin to *The Matrix* for monitoring and controlling your every move in cyberspace. Rather, it seeks to begin addressing the very real problem of identity theft.

I’m no fan of big government. Nor do I want the government meddling in my private business: offline or online for that matter. But as it stands, there is a gaping hole—no, make that a giant chasm—in Internet security that must be addressed holistically and in partnership among the government, private industry, and citizens if

we are to fill that chasm.

Doing that will be difficult. One thing is for certain, however: the government can’t be the sole architect and administrator of such a system.

“The government cannot create that identity infrastructure,” said Jim Dempsey, Vice President for Public Policy at the Center for Democracy & Technology. “If it tried to, it wouldn’t be trusted.”

Dempsey’s right. If the U.S. government wants to improve trust on the Internet, it must lay the groundwork and then step out of the way.

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Scott Dewing is a technologist, teacher, and writer. He lives with his family on a low-tech farm in the State of Jefferson. Archives of his columns and other postings can be found on his blog at: [blog.insidethebox.org](http://blog.insidethebox.org)

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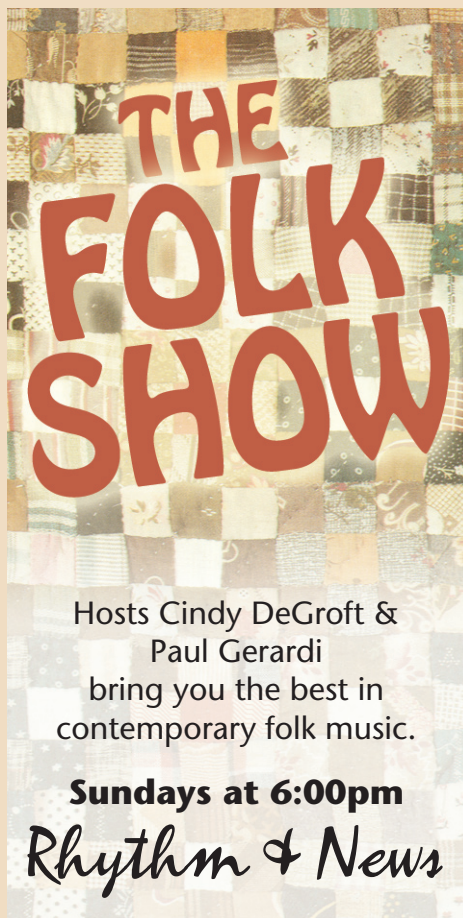
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# Recordings

Eric Teel

## 20 Years of Open Air

It's hard to believe that *Open Air* will soon enter its third decade. When the program was created back in 1991, I'm not sure anyone involved would have been able to accurately predict what was to become of the music world over the ensuing years. In the years I've been involved with the program, I've watched more musical trends come and go than I can even remember. Through the years, we've always tried to shed light on the "now" as well as the timeless tracks that will hopefully withstand the test of time. The music at the show's core has always been roughly the same - singer/songwriters. Unlike 1991, there's even a name for that format now - "AAA," or Adult Album Alternative. But, like most descriptions of music, the term AAA is loosely interpreted. A scan of the playlists from AAA stations nationwide will turn up pop bands, rock groups, blues artists, TexMex, folk musicians, and many other styles lumped together under the AAA banner. As you well know, we have always played much more than just AAA music on *Open Air*. We explore jazz both new and old, world music, Celtic, bluegrass and American roots music, and all sorts of things that blend together the musical influences of the planet, and we're grateful that you continue to support us in those efforts. I guess that makes *Open Air* "AAA-ish." If you follow the Grammy nominations each year, you'll understand just how strange some of the labels can be on musical styles. *Open Air's* format is perhaps best described as "Focused Eclectic."

In recent months, you've probably noticed that we've given the show a bit of a facelift. While you'd be hard-pressed to identify anything that's gone missing from the mix, you are hearing some new sounds, as we focus on making sure *Open Air* continues to be the place to go for the most interesting, exciting, and important music coming out today, across all styles. We've also put in place a sharper focus on the newest and best recordings, so you

have more opportunity to actually hear them amidst our massive playlist each week. So far, the response on the phones and via email has been mostly enthusiastic to the new sound of the show, and I really hope that by the time this column hits the *Monthly*, we'll be looking back on a successful fundraising effort for the show.

There have also been some critics, and those voices have been valuable as well. Finding a "sweet spot" with such a diverse show is not easy. Without a steady influx of new music, the program can sound stale. If there's too much new music, it starts to feel unfamiliar and uncomfortable. Imagine changing your entire set of dishes every month. Now imagine changing just a few glasses or some soup bowls - still some new things to notice and enjoy, but all of your old favorites are there also.

*Open Air* in 2011 is still after the same goal that was part of its original mission - to explore an eclectic but accessible mix of musical styles and blend them together into an artistic mix. But to do that successfully today, we must explore styles of music that didn't even exist twenty years ago, trying as we can to make connections to what has come before. And we must also be conscious of what trends sweep the music world and capture the attention of music lovers. That means a lot of new names and new sounds. But in some cases, it means old familiar names still bringing it in 2011. We've always hoped to capture your musical aesthetic in the show, and I think the program's health over the years has been a reflection of a job well done. However, to be successful in the future, we need new names as well as the old familiar ones in our supporting cast. Twenty years of *Open Air* is quite an accomplishment. I'm looking forward to a future that is as rich as the past.

Eric Teel is JPR's Program Director and host of *Open Air*, heard weekdays on the *Rhythm & News Service* and at [www.ijpr.org](http://www.ijpr.org).





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"It's like a self-serve line at a grocery store," says former county interim librarian, Lisa Musgrove. "We live in a self-serve society. Paying to have someone check books in and out is no longer necessary."

The cost estimate for this self-serve model is \$15,500 per year to operate and \$4,730 in startup costs—most of which will go toward the purchase of the public access barcode checkout machine. Though the librarian-less library may be new, there is definitely a regional move toward self-service. Nearby Plumas, Del Norte and Trinity counties are all converting to self-checkout systems. These devices have been in use for several years at several branch libraries across the state line in Jackson County, Oregon.

The final—and most expensive—option is called the "Community Library", and resembles the pre-budget cutting library. Paid staff—a half-time librarian—would work alongside volunteers for a minimum of 20 hours a week. And just like the Reading Room option, the community could keep the library open longer if it could cover the costs. This option is estimated to cost \$42,600 per year with a \$5,230 additional startup cost. The primary difference between these two options is a \$20,000 charge for the paid staff.

## Pay As You Go

The responsibility for each branch library falls to its community. FOTL groups have traditionally held book-and-bake sales for new books and to sponsor programs. But can these groups come up with the amount needed to maintain the Community Library option?

"I don't think \$42,000 is an insurmountable number," says Jean Karlsson, Yreka FOTL President. Her group has raised up to \$5,000 in a year from sales, but the awareness raised by these events have brought in even more in donations. With a population of 7,500, each Yreka resident will need to pitch in an average of about \$6. Karlsson points to a history of local civic-mindedness to bolster her optimism. "We have a 35-bed hospital that's ten years old, and of the \$6 million required for it, \$2 million was raised from the community," Karlsson explains.

A city swimming pool was similarly rebuilt through community fundraising efforts. This spirit exemplifies the independent-mind-

edness found in this region where people are used to rolling up their sleeves to tackle social issues, rather than waiting for the federal or state—or even county—government to solve the problem.

Will the smaller communities be able to raise similar amounts, even with a smaller population base from which to draw? "The small ones may have a problem, but Mt. Shasta, Weed, Dunsmuir—all the I-5 towns—I don't think will have a problem," Karlsson predicts.

Thirty miles from Yreka, in the Scott River Valley, sits the rural community of Etna. Its population estimate for 2009 was 781, down about 2% from 2000. A few more people live in the surrounding unincorporated areas. Many county residents consider Etna's library building to be the most beautiful of the county's 12 branch libraries.

For Jean Bury, President of the Etna FOTL, small communities—where people know their neighbors—have something she found lacking when she lived in a big city. "There are fewer people, but the people for whom it really matters are much more willing to stand up and go and do it," says Bury. "There's a greater feeling of 'I've got to be responsible, this is my community.'"

In deciding what level of service Etna will choose, Bury asks "What can we sustain?" The Etna FOTL fundraising results have varied considerably, from year to year, but has averaged about \$13,000, which puts them just below the level needed to fund the Reading Room option. As the community focuses on the library issue, Bury sees the Backbone model as being infinitely adjustable. "Our model will probably be somewhere between the reading room and the full service community library," says Bury. "Once you've purchased the self-checkout machine,



Libraries can share space in other community centers like the post office, pictured here in Scott Bar, CA.

you can keep adding. We might have to start as a reading room with a volunteer staff, but as we raise money, we can add."

Bury is one of several small-community FOTL members who sees a silver lining to the black cloud looming over their library's future. "I left (the public meeting) feeling excited, because this is a whole new way of thinking about running a business," says Bury. "Instead of being top-down dictated—the county tells you what to do—this is each community getting to decide how they want to conduct business."

A yearning for local control is what has drawn many of Siskiyou County's independent-minded citizens and community elected officials to support the new library plan. "What I really like about this plan is that it turns a certain amount of control back to the local level," says Yreka City Councilor, Bryan Foster. "It's the first step toward a constitutional way of doing things."

What has frustrated Foster—as a city elected official impacted by county budgets—is having city programs be at the mercy of county budgets, which don't separate the county-city costs in a clean manner. "What is the cost needed to run our (city) library?" Foster asks. "It was a question that had

## Demographic Comparisons

COUNTY	SISKIYOU	JACKSON	JOSEPHINE
Population, 2009	44,639	207,010	81,026
Median Household Income, 2008	\$36,823	\$42,027	\$34,943
Recent Annual Public Library Funding	\$1,000,000	\$4,900,000*	-0-
Per Capita Public Library Funding	\$22.40	\$23.67	-0-

\* General funds only. Does not include FOTL contributions program revenues.

Source for population and income data: U.S. Census Bureau, <http://quickfacts.census.gov>



been asked before, but nobody could give a definitive answer because it was tied in with the county, and they didn't have exactly the information we needed, because it was such a big system for them."

## Other Models

Across the Oregon state line, Jackson and Josephine Counties faced budget woes in 2007 that led to shuttering their libraries for six months, and for one to two years, respectively. Jackson County ultimately chose to outsource management for its fifteen-branch library system to the private library management firm, LSSI, to achieve cost savings and keep all its branches open. Like Siskiyou County's approach, communities in Jackson County wishing to operate on more than the base number of hours must raise the funds to pay for the added services.

Jackson County appears to have developed a sustainable model for its demographics, but because its population is more than four times that of Siskiyou County, economies of scale work in its favor. In addition, its residents had—by more than \$5,000—a higher average median household income in 2008 than Siskiyou County, according to the U.S. Census Bureau.

Jackson County spent \$5.9 million to operate the library system for its 2010/11 fiscal year, but this includes \$1 million in FOTL contributions and miscellaneous library revenues. Public funding in Jackson County works out to a per capita expenditure of \$23.67, an amount not much more than the \$22.40 spent by Siskiyou County prior to budget cuts.

The demographics of Josephine County make it a better case study for predicting the long-term prospects for libraries in Siskiyou County. Josephine County is poorer than Siskiyou County, but with nearly double the population. After closing its libraries, this county zeroed out its library budget. Permanently.

In response, library supporters formed a non-profit corporation to fund the county's four branch libraries. After two years of operation, each branch is open 16 hours per week, and operates with one paid half-time librarian and an army of volunteers.

"We have more than 200 volunteers. They do circulation, cataloging and technical

services, they chair our many departments, including fundraising, communications and marketing, and children's services," says Kate Lasky, Executive Director of Josephine Community Libraries. "Volunteers also staff our reference desk, but we have a (professional) supervising librarian who oversees that department." Most of their volunteers are retired professionals, and several work as many as 30 hours per week.

The Josephine County system raised two-thirds of last year's \$329,000 price tag through memberships. Libraries are open here to everyone, not just members. "We're like public radio," says Lasky. "We're free to everyone, but you can donate."

Although the doors have stayed open for two years as a non-profit, fund reserves are dwindling.

"It's a misrepresentation that because we're open, we're doing fine," says Lasky. "We have a three to five year life span." To secure their long-term viability, library supporters are planning a ballot measure for November, 2012 to create a library taxing district funded by \$0.33 per thousand dollars of property tax. For many years, Josephine County was funded by a \$0.25 per thousand tax levy, but county commissioners folded that into the general fund after such a move was allowed by a successful state ballot measure.

## The Origin of American Public Libraries

The public library in its current form has evolved in many ways since 1731, when a young Benjamin Franklin and his friends started a private library in Philadelphia for their mutual education. The Library Company as it was—and still is—called, was perhaps North America's first lending library. Over several decades, the number of member-donors and donations grew, and it was temporarily housed in Independence Hall. The first municipal library open to the public was perhaps the Boston Public Library, established in 1848. Beginning in 1883, industrialist Andrew Carnegie became a major force in the spread of public libraries, donating the funds for 3,000 libraries in 47 states and around the world.

A new taxing district is a tough sell to voters in a poor county during a recession. Even in wealthier Jackson County, voters shot down two recent attempts at creating library taxing districts. In Siskiyou County, library supporters are planning a different mechanism to secure dedicated public library funding: a proposed ballot measure slated for November of 2012 that would add 1/4 cent to the state sales tax in incorporated towns and 1/8 cent in the unincorporated areas. The new revenues would be used exclusively for public libraries.

In 1992, voters in coastal Coos County, Oregon approved a special taxing district for libraries. According to the most recent audit, this county collected nearly \$3 million dollars for its libraries in its last fiscal year, mostly on the \$0.07 per thousand permanent library district tax. The lesson is clear: if you want to add to your tax base, act during times of plenty.

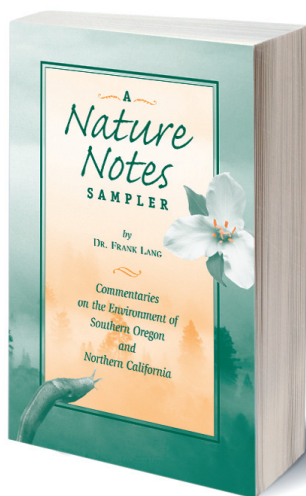
Will Siskiyou County's library plan be sustainable? Like most counties, funding is dependent on property taxes. As the Great Recession persists, property taxes may decrease, necessitating further budget cuts. Budget woes of the federal and state governments are at all-time highs. To make up for their shortfalls, they continually cut their funding to smaller levels of government: the feds tell the states to do more with less, the states repeat this mantra to the counties. "The big monkey beats up the smaller monkey," says Yreka City Councilor Rob Bicego. "The city is just the smallest monkey."

Library supporters in Siskiyou County do have something going for them that should help sustain their library system: attitude. Here in the heart of the State of Jefferson, residents have a healthy skepticism toward the government as the solution to all their problems. Says library consultant George Needham, "You don't live in Siskiyou County if you don't already have a sense of self-reliance and self government."

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Daniel Newberry is a freelance writer living in the Applegate Valley. Reach him at [dnewberry@jeffnet.org](mailto:dnewberry@jeffnet.org)

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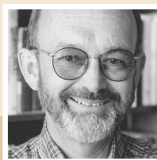
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## Nature Notes

Frank Lang

### The Red Fox

Quiz time! What is the most widely distributed terrestrial mammal on the planet? Ok, it's humans. But other than that? With the possible exception of the domestic cat, it is the red fox. *Vulpes vulpes* is found throughout North America north of Mexico, except for some western prairie and coastal areas, and the southwest deserts. Also found in Eurasia, except for the tropics, and northern Africa. It was also introduced to Australia, where it has done well.

My experience with red foxes is limited to a flashing headlight glimpse of a small, light-footed, graceful animal with large ears, a foxy face (big surprise) and a flowing tail. Of course, experience includes seeing movies of foxes pursued by packs of hounds, and horses ridden by the country gentry who are anything but gentle with

the fox. And for some, memories of ancient days when fox stoles draped the necks of the grande dames of high fashion, and fox-tails on car antennas when zoot suits and hot rods were the rage.

Red foxes were not always so wide spread in North America. Our western version is limited to high elevation parks and meadows. But several events altered the

picture; the introduction of the European red fox for hunting in colonial times, and in more recent times to be raised on fur farms for their pelage. Some foxes escaped to populate surrounding areas. The disappearance of the wolf made the lives of the foxes much easier.

Why are red foxes so successful? They eat most anything that walks or wiggles, flies or just sits there. Carrion is not ignored. Diet includes earthworms, meadow mice, rabbits, insects,

They eat most  
anything that walks  
or wiggles,  
flies or just  
sits there.



Red Fox kits



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fruits and berries, birds and eggs, and opossums, for which they are to be mightily congratulated. They also have a taste for domestic cats. Chickens (you know, the fox in the henhouse) are not disdained. And garbage works as well.

Foxes are also successful because they are, as writer Chris Maser says, "intelligent, cautious, cunning, swift, alert, and quick to take alarm." They also have been around humans enough to know we can't be trusted.

Now, you little vixen, let's "sex things up," as we say nowadays, and talk about the fox's love life. Red foxes are most often monogamous, but may be polygamous under some circumstances. In monogamous pairs, the male takes an active role in raising young by bringing food to mom and kits. In polygamous relationships, one male mates with several females, who are often kin, and litters are combined for rearing. A female fox (vixen), may raise its litter alone or be assisted by a barren female, perhaps a maiden aunt. Sometimes a litter is divided between two dens. Mating among foxes is very flexible, depending on availability of food, and is credited, in part, for their survival.

The fox is a character in human song, poem, and fable, noted for its cleverness and cunning. The Scottish naturalist Charles St. John wrote, in December 1846, "From what I have seen of the cunning of the fox, I can believe almost any story of his power of deceiving and inveigling animals into his clutches. Nor does his countenance belie him; for, handsome animal as he certainly is, his face is the very type and personification of cunning."

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University.

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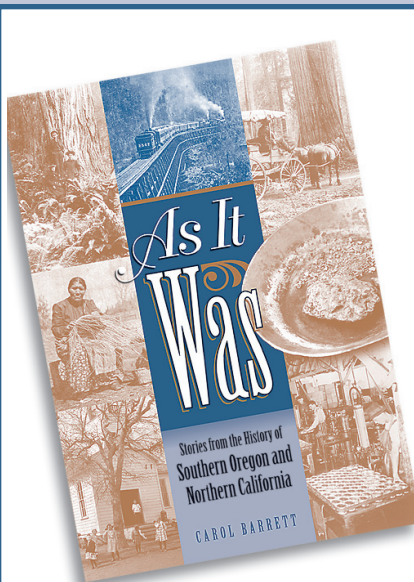
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# As It Was

## *Stories from the State of Jefferson*

### **George Foreman in Grants Pass**

by Margaret LaPlante

It was William Gladstone Steel, known as the "Father of Crater Lake," whose tenacity made Crater Lake a national park in 1902. Steel dreamed of having a lodge built overlooking Crater Lake. He formed a company, known as the Crater Lake Company, and set out to raise \$250,000 to build the lodge.

Undeterred by the difficulty in raising funds, Steel decided to go ahead and begin construction, even though he had only raised \$75,000.

In 1909 construction began on the lodge. Challenges included a three-month building season and bringing in building materials by horse drawn wagons at an elevation of 7000 feet.

By 1910 the first floor of the lodge was completed, but it had taken the entire \$75,000. The unfinished lodge sat idle for two more years.

Steel finally received \$50,000 from the government, as well as a donation of lumber from a local sawmill. Crater Lake Lodge was completed in 1915.

The years were not kind to the lodge, and in 1991, the doors closed. The building went through a massive remodeling, which took four years to accomplish. The doors opened to the public again in 1995, and today the lodge welcomes visitors from all around the world.

Source: Nielson, Carol. *Southern Oregon Historic Traveler*. Oregon: Nielson Studio Productions.

### **The Western Shore**

by Shirley Nelson

Before steam and diesel engines, wind powered the ships that sailed the seas. One of the greatest and fastest was the Western Shore, built at Asa Simpson's shipyard in North Bend, Oregon, in 1874. Simpson, a master shipbuilder who originally came from Maine, designed the clipper ship with his brother, Robert. The builder was John Kruse.

Ships were built of wood in those days, by crews of twenty to sixty men using mostly hand tools. A ship could be completed in about seven months. The Western Shore was built of Douglas fir and Port Orford cedar. Myrtle and mahogany were used in the cabins. The fully-rigged ship was one hundred eighty-six feet long and was one of three such ships built on the West coast.

Sometimes called the Oregon Clipper, the ship set many speed records. In 1875 she left San Francisco and sailed to Astoria in just over two days, beating the steamer Oriflame by two and a half hours. Between 1876 and 1877, the Western Shore made three trips from Portland, Oregon, to Liverpool, England, each in around 100 days. Unfortunately, the beautiful ship had a short life. She wrecked in 1878.

Sources: North Bend Centennial News, July 2003; Peterson, Emil and Alfred Powers, *A Century of Coos and Curry*. Coquille, Oregon: Coos-Curry Pioneer & Historical Society, 1952.

*As It Was* is a co-production of Jefferson Public Radio and the Southern Oregon Historical Society. The series' script editor and coordinator is Kernan Turner, whose maternal grandmother arrived in Ashland in 1861 via the Applegate Trail. *As It Was* airs Monday through Friday on JPR's *Classics & News* service at 9:30am and 1:00pm; on the *News & Information* service at 9:57am following the *Jefferson Exchange*.



## KINGLET

A smoke-gray snippet flicking  
 mist from the madrone we had forgotten  
 it zipping through the limbs huddled inside  
 all winter its brisk  
 swagger ramping and sizzling loopy freaked  
 flashing its tiny gold crown as if to say  
 see how in love we are how brief  
 how fitfully burning

## IT WASN'T THAT

A tree fell  
 in the wind it wasn't that  
 we had a clear sense of where our lives were taking us  
 it wasn't that  
 something wasn't missing or that  
 we had much of a choice you see what I'm saying it wasn't  
 that we failed  
 to notice the pale wash of light  
 rosy on the bedroom wall how we touched the flesh quaking  
 with happiness how  
 the heart swung open it wasn't  
 that we didn't love the wind we were like wind ourselves  
 we got in  
 and drove we felt hurried  
 swept along by the surge of time we couldn't say why  
 the sky quickened  
 and flashed the water busied itself  
 the child reached out her pudgy hands it wasn't easy  
 to say it  
 wasn't that we didn't try or that  
 looking back we would have done anything differently  
 we settled into  
 our lawn chairs it wasn't that  
 we didn't enjoy ourselves we had a pretty good time.

---

John Witte's poems have appeared widely, in such publications as *The New Yorker*, *The Paris Review*, and *The American Poetry Review*, and have been included in *The Norton Introduction to Literature*. He is the author of *Loving the Days* (Wesleyan), *The Hurling* (Orchises Press), and, most recently, *Second Nature* (University of Washington Press), from which "It Wasn't That" is taken and used with permission. For nearly three decades he was editor of *Northwest Review*. John Witte lives in Eugene, Oregon. On May 21, at 7 pm, he and Allan Peterson will read their poems at Illahe Gallery in Ashland, OR.

Writers may submit original poetry for publication in the *Jefferson Monthly*. Send 3–6 poems, a brief bio, and a self-addressed, stamped envelope to:

Patty and Vince Wixon,  
*Jefferson Monthly* poetry editors  
 126 Church Street, Ashland, OR 97520

Please allow two to four weeks for reply.

## The Southern Oregon Repertory Singers Celebrate their 25th Anniversary

Bonnie Oliver

The Southern Oregon Repertory Singers [SORS], a classical choral ensemble established in 1986 by Ellison Glattley and Brian Tingle, is celebrating its 25th anniversary. SORS has built a reputation as one of the finest choral groups performing in the Northwest. They have been honored with invitations to the American Choral Directors and American Guild of Organists Northwest Conferences, and have been heard by millions on the nationally-syndicated *West Coast Live* on National Public Radio.

This is a year of milestones for the chorus as Artistic/Music Director Dr. Paul French is celebrating his 20th anniversary season with the singers. Dr. French is Director of Choral/Vocal Studies at Southern Oregon University. In recognition of these milestones, Dr. French has programmed two performances of J.S. Bach's Mass in b minor, a composition considered by many to be one of the most important in the history of western music.

The history of this piece is long and varied. Dr. Margaret Evans, SOU Professor of Music Emerita, and Director of Music at St. Mark's Episcopal Church in Medford writes: "...Bach's Mass in b minor is a setting of the Roman Catholic Mass Ordinary—those texts of the service which do not change from day to day or week to week. The Ordinary consists of the Kyrie (in Greek), the Gloria, the Sanctus (with Osanna and Benedictus), and the Agnus Dei (all in Latin). Bach was a Lutheran composer, working at the St. Thomas Church in Leipzig. We know that the Kyrie and Gloria of the b minor Mass were written for the Catholic Court in Dresden, when Bach was applying for a title there in 1733... Scholars do not know with certainty why the rest of the Mass was written. It appears it was written over a period of time, and edited and put together during the last two years of Bach's life..."

Despite its long life, the Bach b minor Mass is rarely done in its entirety. The Southern Oregon Repertory Singers will be giving the work's first full performance in the Rogue Valley since 1999, accompanied by a Baroque orchestra playing period in-



The Southern Oregon Repertory Singers have performed to acclaim throughout the Northwest since 1986.

In honor of their 25th anniversary the Southern Oregon Repertory Singers will perform Bach's Mass in b Minor on May 13 at 7:30pm at Central Medford HS and on May 15 at 3:00pm at the SOU Recital Hall in Ashland. Tickets: [www.repsingers.org](http://www.repsingers.org) or by phone: 541-552-0900

struments and a distinguished list of internationally-known soloists.

Heading the list is Julianne Baird, soprano, known to Rogue Valley audiences from her performances with Chamber Music Concerts. Ms. Baird has been hailed as one of the most extraordinary voices in the service of early music that this generation has produced. She possesses a natural musicianship which engenders singing of supreme expressive beauty. In addition to her appearances in the Bach, Ms. Baird is giving a Master Class at Southern Oregon University. Her equally talented colleagues are Tracy Watson, mezzo-soprano, Christopher M. Cock, tenor, and Douglas Williams.

Also generating great excitement is the fact that orchestra members, all known in the musical field for their Baroque-style performance practice, are coming from far and near for this outstanding event including such places as Portland, Seattle, San Fran-

cisco, and Munich, Germany. This is a once-in-a-lifetime event for most participants, and they are all looking forward to making music together.

The two performances: opening night in Medford on May 13 and the Ashland performance on May 15 will be the culmination of the efforts of a vast number of participants. Many generous donors from the Rogue Valley and beyond have given the Southern Oregon Repertory Singers Board of Directors the courage to go forth with such a monumental project. Volunteers contributing housing and transportation have stepped forward; the Rogue Valley musical community has been generous in its willingness to help with the project. When the orchestra, singers and soloists take the stage it will be thanks to many generous helping hands.





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Ashland, OR · 541-488-2926

Rogue Valley Transportation District  
Medford, OR · [www.rvtd.org](http://www.rvtd.org)

ScienceWorks Hands-On Museum  
Ashland, OR  
[www.scienceworksmuseum.org](http://www.scienceworksmuseum.org)

Norm, Kathy & Spencer Smith  
Roseburg, OR

Upper Sacramento River Exchange  
Dunsmuir, CA · (530) 235-2012

Sally Wells  
Passionate Arts Lover · Redding, CA

Youth Symphony of Southern Oregon  
[www.yssso.org](http://www.yssso.org) · Medford, OR

### LANDSCAPING & GARDENING

Ashland Greenhouses  
[www.ashlandgreenhouses.com](http://www.ashlandgreenhouses.com)  
Ashland, OR · 541-482-2866

Brooks Farms and Gardens  
Grants Pass, OR · (541) 471-9056  
[www.brooksfarmsandgardens.com](http://www.brooksfarmsandgardens.com)

Plant Oregon  
Talent, OR · (541) 535-3531

Shooting Star  
Central Point, OR · [www.roguevalleynursery.com](http://www.roguevalleynursery.com)

### LEGAL SERVICES

Brian Law Firm  
Medford, OR · (541) 772-1334

Attorney MC Bruce  
Humboldt County · (707) 839-1400

Foss, Whitty, Littlefield,  
McDaniel & Bodkin, LLP  
Coos Bay, OR · (541) 267-2156

Jerry Haynes Law  
Medford, OR · (541) 491-1433  
[www.jerryhayneslaw.com](http://www.jerryhayneslaw.com)

Margaret Melvin  
Coos Bay · 541-269-5225

David G. Terry, P.C.  
Roseburg, OR · (541)673-9892

### MARKETING, ADVERTISING & DESIGN

5 o'clock Marketing Group  
<http://5oclockmarketinggroup.com>

adCAdvertising  
[www.adcllc.com](http://www.adcllc.com)

Banik Communications  
<http://banik.com/>

Creative Images  
Roseburg, OR · [www.creativeimages.net](http://www.creativeimages.net)

Lanphier Associates, Inc.  
[www.lanphier.com](http://www.lanphier.com)

### MOVING & STORAGE

Lock N Key Storage  
[www.locknkeystorage.com](http://www.locknkeystorage.com) · (541) 772-0157

Mistletoe Storage  
Ashland · (541) 482-3034  
[www.mistletoestorage.com](http://www.mistletoestorage.com)

### MUSEUMS

Coos Art Museum  
Coos Bay, OR · (541) 267-3901

Coos County Historical & Maritime Museum  
(541)756-6320

### PHOTOGRAPHY

David Gibb Photography  
Jacksonville, OR · (541)899-9030  
[www.dgibbphoto.com](http://www.dgibbphoto.com)

### REAL ESTATE

Brentwood Home Inspections  
Coos Bay, OR · (541) 888-3761  
[www.brentwoodinspections.com](http://www.brentwoodinspections.com)

CARR Real Estate Appraisals  
Redding, CA · (530) 221-6023

Century 21 Best Realty, Coos Bay  
(800) 641-1653

Anne Collins & Diana Crawford  
Prudential Seaboard Properties  
Coos Bay, OR · (541) 269-0355

Jan Delimont, Broker  
Prudential Seaboard Properties  
Coos Bay, OR · [www.coosbayproperties.com](http://www.coosbayproperties.com)

Hawks & Co. Realtors  
Roseburg, OR · (541) 673-6499

Southern Oregon Appraisal Services  
Ashland, OR · (541)482-8856

Steven Haywood – Bank of America Mortgage  
Redding, CA · (530) 242-6352

Roy Wright Appraisal  
[www.roywrightappraisal.com](http://www.roywrightappraisal.com)  
541-773-2006

### RECREATION

The Bike Shop  
Redding, CA · (530) 223-1205

Hellgate Excursions  
Grants Pass, OR · (800) 648-4874

Momentum River Expeditions  
Ashland, OR · [www.momentumriverexpeditions.com](http://www.momentumriverexpeditions.com)

Redding Sports LTD  
Redding, CA · (530) 221-7333

Rogue Valley Cycle Sport  
Ashland & Medford, OR · (541) 488-0581

Rogue Valley Runners  
Ashland, OR – (541) 201-0014  
[www.roguevalleyrunners.com](http://www.roguevalleyrunners.com)

### RESTAURANTS

The Black Sheep  
Ashland, OR · (541) 482-6414

The Breadboard Restaurant  
Ashland, OR · (541) 488-0295

Cornerstone Bakery & Cafe  
Dunsmuir, CA (530) 235-4677

High Tide Café  
Charleston, OR · (541) 888-3664

Kaleidoscope Pizzeria & Pub  
Medford, OR · (541) 779-7787

Mendocino Café  
[www.mendocinocafe.com](http://www.mendocinocafe.com)  
Prism Espresso Bar & Resale Boutique  
Medford, OR · [www.prismresale.com](http://www.prismresale.com)

Roger's Zoo  
North Bend, OR · (541) 756-2550

### RETIREMENT COMMUNITIES

Veranda Park Retirement  
Medford, OR · (541)494-5000  
[www.verandaparkliving.com](http://www.verandaparkliving.com)

### TRAVEL/LODGING

Ashland Springs Hotel  
[www.ashlandsspringshotel.com](http://www.ashlandsspringshotel.com) · (541) 488-1700

Ashland's Tudor House  
Ashland, OR · (541) 488-4428

Cold Creek Inn  
Mt Shasta · [www.coldcreekinn.com](http://www.coldcreekinn.com)

### VETERINARIANS / ANIMAL CARE & ADOPTION

Animal Medical Hospital  
Ashland, OR · 541-482-2786

Friends of the Animal Shelter  
[www.fotas.org](http://www.fotas.org) · (541) 774-6646

### WEARABLES & JEWELRY

Bug a Boo Children's Wear  
Ashland, OR · (541) 482-4881

Directions  
Mt. Shasta, CA · (530) 926-2367

Earthly Goods  
Ashland, OR · (541) 488-8080

Footwise – The Birkenstock Store  
Eugene, OR · [www.footwise.com](http://www.footwise.com)

Nimbus  
Ashland, OR · (541) 482-3621

Periwinkle Upscale Retail  
Klamath Falls, OR · [www.periwinkleresale.com](http://www.periwinkleresale.com)

Prism Espresso Bar & Resale Boutique  
Medford, OR · [www.prismresale.com](http://www.prismresale.com)

### WELLNESS / BEAUTY / SPAS / FITNESS

Blue Giraffe Day Spa Salon  
[www.bluegiraffespa.com](http://www.bluegiraffespa.com)  
Ashland, OR · 541-488-3335

Herb Pharm  
Williams, OR · (800) 348-4372  
[www.herb-pharm.com](http://www.herb-pharm.com)

Hot Spring Spa  
Medford, OR · (541) 779-9411

### WINERIES & BREWERIES

Foris Winery  
Cave Junction, OR · [www.foriswine.com](http://www.foriswine.com)

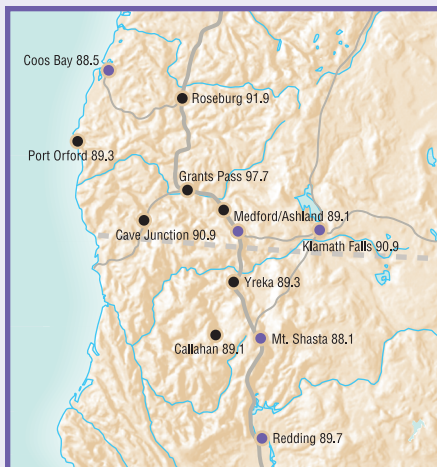
RoxyAnn Winery  
Medford, OR · [www.RoxyAnn.com](http://www.RoxyAnn.com)

Valley View Winery  
Jacksonville, OR · (541) 899-8468

Trium Wine  
Talent, OR

Visit our online  
Underwriter Directory  
at [www.ijpr.org](http://www.ijpr.org).





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KLAMATH FALLS

**KNCA 89.7 FM**  
BURNIEY/REDDING

**KNSQ 88.1 FM**  
MT. SHASTA

## Translators

CALLAHAN/  
FT. JONES 89.1 FM

CAVE JCT. 90.9 FM

GRANTS PASS 97.7 FM

PORT ORFORD 89.3 FM

ROSEBURG 91.9 FM

YREKA 89.3 FM

## Monday through Friday

5:00am Morning Edition

### N. CALIFORNIA STATIONS ONLY:

7:50am California Report

9:00am Open Air

3:00pm Fresh Air

4:00pm All Things Considered

6:00pm World Café

8:00pm Undercurrents

10:00pm Modulation (Fridays only)

1:00am World Café (repeat)

## Saturday

6:00am Weekend Edition

10:00am Wait Wait...Don't Tell Me!

11:00am Car Talk

12:00pm E-Town

1:00pm Mountain Stage  
3:00pm West Coast Live  
5:00pm All Things Considered  
6:00pm American Rhythm  
8:00pm Keller's Cellar  
9:00pm The Retro Lounge  
10:00pm Late Night Blues

## Sunday

6:00am Weekend Edition  
9:00am Marian McPartland's Piano Jazz  
10:00am Jazz Sunday  
2:00pm Rollin' the Blues  
3:00pm Le Show  
4:00pm Wait Wait...Don't Tell Me!  
5:00pm All Things Considered  
6:00pm Folk Show  
9:00pm Mountain Stage  
11:00pm Undercurrents

## Rhythm & News Highlights

### Marian McPartland's Piano Jazz

#### May 1 • Bela Fleck

With his Flecktones, Bela Fleck has expanded the banjo repertoire far beyond bluegrass and folk music, and is a regular collaborator with jazz players including Chick Corea, Stanley Clarke, and Jean-Luc Ponty. On this session, Fleck joins McPartland and bassist Gary Mazzaroppi for trio renditions of "In Walked-



Bela Fleck

Bud," "All The Things You Are," and "PolkaDots and Moonbeams."

#### May 8 • Karrin Allyson

Vocalist and pianist Karrin Allyson is one of the most in-demand performers on today's jazz scene. She sings in English, French, Portuguese, Italian, and Spanish, as well as interpreting tunes in scat and vocalese. On this 1998 studio session, Allyson performs Marian McPartland's "There Will Be Other Times" and the Arlen/Koehler number "I've Got The World On A String."

#### May 15 • Dianne Reeves

One of the preeminent jazz singers of our time, Dianne Reeves continues the legacies of Billie Holiday, Ella Fitzgerald, and Sarah Vaughn, and has won three consecutive Grammys for Best Jazz Vocal Performance. On this *Piano Jazz*, host McPartland accompanies Reeves on "Softly As In A Morning Sunrise" and "Million Dollar Secret."

#### May 22 • Remembering James Moody

Saxophonist James Moody's career took off with his 1949 improvisation, Moody's Mood For Love." He kept busy for the next six decades, right up until his death at age 85 last year. On this 1997 session with McPartland and bassist Todd Coolman, Moody performs "Body and Soul" and sings and plays "Moody's Mood For Love."

#### May 29 • Grace Kelly

Eighteen-year-old jazz phenom Grace Kelly began making waves in the Boston area with her alto sax playing before hitting her teen years. Since then, she's played with a host of jazz legends, including Phil Woods, who bestowed his trademark leather cap on her. She also ranked high on both the recent *JazzTimes* Readers' Poll and *DownBeat* Critics' Poll. On this session she plays "Round Midnight," and displays her vocal skill on "East of the Sun."



Grammy nominated Jazz artist Karrin Allyson joins McPartland in an encore edition of *Piano Jazz*.



Jazz phenom Grace Kelly performs on the May 29 broadcast of *Piano Jazz*.

# PROGRAM GUIDE CLASSICS & NEWS

www.ijpr.org



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## Stations

**KSOR 90.1 FM\***  
ASHLAND  
\*KSOR dial positions for translator communities listed below

**KSRG 88.3 FM**  
ASHLAND

**KSRS 91.5 FM**  
ROSEBURG

**KNYR 91.3 FM**  
YREKA

**KOOZ 94.1 FM**  
MYRTLE POINT/  
COOS BAY

**KLMF 88.5 FM**  
KLAMATH FALLS

**KNHT 107.3 FM**  
RIO DELL/EUREKA

**KLDD 91.9 FM**  
MT. SHASTA

## Monday through Friday

5:00am Morning Edition  
7:00am First Concert  
12:00pm Siskiyou Music Hall  
4:00pm All Things Considered  
7:00pm Exploring Music  
8:00pm State Farm Music Hall

## Saturday

6:00am Weekend Edition  
8:00am First Concert  
10:00am Metropolitan Opera /  
Lyric Opera  
2:00pm Siskiyou Music Hall  
3:00pm Car Talk

4:00pm All Things Considered  
5:00pm A Musical Meander  
7:00pm State Farm Music Hall

## Sunday

6:00am Weekend Edition  
9:00am Millennium of Music  
10:00am Sunday Baroque  
12:00pm Siskiyou Music Hall  
2:00pm Performance Today Weekend  
4:00pm All Things Considered  
5:00pm Chicago Symphony Orchestra  
7:00pm State Farm Music Hall

## Translators

Bandon 91.7	Coquille 88.1	Klamath Falls 90.5	Parts of Port Orford, Coquille 91.9
Big Bend, CA 91.3	Coos Bay 89.1	Lakeview 89.5	Redding 90.9
Brookings 91.1	Crescent City 91.1	Langlois, Sixes 91.3	Weed 89.5
Burney 90.9	Etna/Ft. Jones 91.1	LaPine, Beaver Marsh 89.1	
Camas Valley 88.7	Gasquet 89.1	Lincoln 88.7	
Canyonville 91.9	Gold Beach 91.5	Mendocino 101.9	
Cave Junction 89.5	Grants Pass 101.5	Port Orford 90.5	
Chiloquin 91.7	Happy Camp 91.9		

## Classics & News Highlights

\* indicates birthday during the month.

### First Concert

May 2 M Purcell: Instrumental Music from *The Fairy Queen*  
May 3 T Chopin: Polonaise-Fantasy in A flat major  
May 4 W Reznicek\*: Theme & Variations for Large Orchestra & Baritone  
May 5 T Debussy: Violin Sonata  
May 6 F Mozart: Symphony No. 29 in A major  
May 9 M Henselt\*: *Six Études de Salon*  
May 10 T Bach: "Triple" Concerto  
May 11 W Liadov\*: *8 Russian Folk Songs*  
May 12 T Viotti\*: Sinfonia Concertante No. 2  
May 13 F A. Sullivan\*: Incidental Music from *The Tempest*  
May 16 M Haydn: Sonata No. 52 in E flat major  
May 17 T Rautio: *The Blue Heron*  
May 18 W Froberger\*: Suite VI in C major  
May 19 T Meulemans\*: Horn Concerto No. 1  
May 20 F Glinka\*: *Gran Sestetto Originale*  
May 23 M Moscheles\*: Concertante in F major  
May 24 T Khachaturian\*: *Dance Suite*  
May 25 W Delibes: Selections from *Coppelia*  
May 26 T Beethoven: Sonata No. 11 in B flat major  
May 27 F Buechner\*: *The Blue and the Gray*  
May 30 M Copland: *Canticle of Freedom*  
May 31 T Marais\*: *Le Labyrinthe*

### Siskiyou Music Hall

May 2 M Wagner: Symphony in C major  
May 3 T Dvorak: *The Golden Spinning Wheel*  
May 4 W Gershwin: Piano Concerto in F major  
May 5 T Spohr: Quartet No. 32 in C major  
May 6 F Brahms\*: Symphony No. 2  
May 9 M Franck: Symphony in D minor  
May 10 T August Klughardt: Violin Concerto in D major  
May 11 W Still\*: *Africa*  
May 12 T Hoffmeister\*: String Quartet in D minor  
May 13 F Beethoven: Piano Trio in E flat major  
May 16 M Mozart: Symphony No. 38, "Prague"  
May 17 T Grieg: String Quartet No. 2 in F major  
May 18 W Falla: *The 3 Cornered Hat*  
May 19 T Tchaikovsky: Piano Concerto No. 1  
May 20 F Molique: String Quartet No. 2 in C minor  
May 23 M Chopin: Piano Sonata No. 3  
May 24 T Wilms: Symphony No. 7  
May 25 W Ives: Concord Sonata  
May 26 T Schumann: Symphony No. 2  
May 27 F Raff\*: *In Autumn*  
May 30 M Rachmaninoff: Symphony No. 2 in E minor  
May 31 T Mendelssohn: Quintet No. 1 in A major

### Exploring Music with Bill McLaughlin

#### Week of May 2 - Beethoven and the Piano

200 years after the composition of Beethoven's five piano concertos, they're still the giants in the repertoire. Join us for a concerto a day, plus some of his more intimate works for the instrument.

#### Week of May 9 - An Invitation to the Dance, Part 2

This week, we'll focus on ballet music by Tchaikovsky, Stravinsky and Schubert - even Beethoven!

#### Week of May 16 - Unfinished Symphonies

Schubert wasn't the only composer who passed from this earth with an incomplete symphony on his shelf. Elgar, Mahler, Bruckner and other symphonists left fantastic but tantalizingly unfinished music that we'll explore this week.

#### Week of May 23 - Homage

How would you like to be the subject of a composition by Beethoven, Tchaikovsky or Mozart? In many cases, the fame of the music has outlasted that of its honoree, but we'll explore some of these heartfelt gestures and the composers who made them. Works include Handel's *Water Music* and *Pictures at an Exhibition*.

#### Week of May 30 - Music in Time of War

This week's program will focus on composers' reactions to armed conflict, including the great *War Requiem* by Benjamin Britten. We'll also feature music by Beethoven, Haydn and Shostakovich.



# News & Information

www.ijpr.org



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## Stations

**KSJK AM 1230**  
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**KTBR AM 950**  
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**KRVM AM 1280**  
EUGENE

**KSYC AM 1490**  
YREKA

**KMJC AM 620**  
MT. SHASTA

**KPMO AM 1300**  
MENDOCINO

**KNHM 91.5 FM**  
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**KJPR AM 1330**  
SHASTA LAKE CITY/  
REDDING

## Translator

Klamath Falls  
91.9 FM

## Monday through Friday

5:00am BBC World Service  
7:00am Diane Rehm Show  
8:00am The Jefferson Exchange  
10:00am Here & Now  
11:00am Talk of the Nation  
1:00pm To the Point  
2:00pm Q  
3:00pm The Story  
4:00pm On Point  
6:00pm Newslink  
7:00pm As It Happens  
8:00pm The Jefferson Exchange  
(repeat of 8am broadcast)  
10:00pm BBC World Service

## Saturday

5:00am BBC World Service  
7:00am Inside Europe  
8:00am The State We're In  
9:00am Marketplace Money  
10:00am Living On Earth  
11:00am On The Media  
12:00pm This American Life  
1:00pm West Coast Live  
3:00pm A Prairie Home Companion

5:00pm To the Best of Our Knowledge  
7:00pm Soundprint  
8:00pm The Vinyl Cafe  
9:00pm BBC World Service

## Sunday

5:00am BBC World Service  
7:00am Soundprint  
8:00am To the Best of Our Knowledge  
10:00am Whad'Ya Know  
12:00pm Prairie Home Companion  
2:00pm This American Life  
3:00pm LeShow  
4:00pm Travel with Rick Steves  
5:00pm Marketplace Money  
6:00pm On The Media  
7:00pm Living On Earth  
7:00pm L.A. Theatre Works  
(last Sunday of every month)  
8:00pm BBC World Service

## News & Information Highlights

### Metropolitan Opera

**May 7 – Ariadne auf Naxos** (R. Strauss)  
Fabio Luisi, conductor; Violeta Urmana, Kathleen Kim, Joyce DiDonato, Robert Dean Smith, Thomas Allen

**May 14 – Die Walküre** (Wagner) – *New Production* (\*9:00 am start)  
James Levine, conductor; Deborah Voigt, Eva Maria Westbroek, Stephanie Blythe, Jonas Kaufmann, Bryn Terfel, Hans-Peter König

### Lyric Opera of Chicago

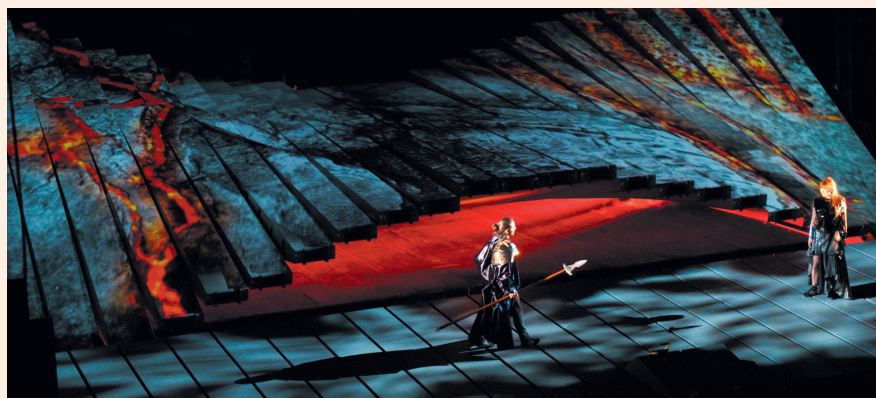
**May 21 – Macbeth** (Verdi)  
Renato Palumbo, conductor; Thomas Hampson, Nadja Michael, Leonardo Capalbo, Stefan Kocán, Carter Scott, Konstantin Stepanov, Sam Handley, Evan Boyer, Jennifer Jakob, Amanda Majeski

**May 28 – Carmen** (Georges Bizet)  
Alain Altinoglu, conductor; Nadia Krasteva, Brandon Jovanovich, Nicole Cabell, Kyle Ketelson, Craig Irvin, Jennifer Jakob, Emily Fons, Paul Scholten, René Barbera, Paul La Rosa

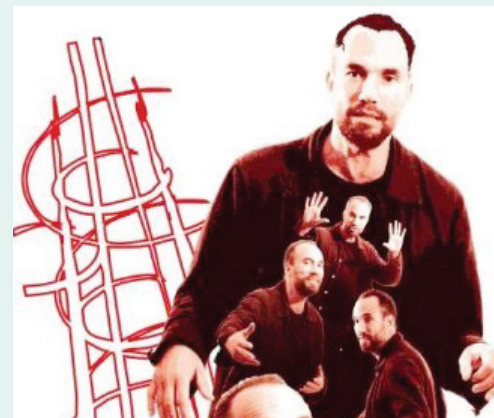
### L.A. Theatre Works

**May 29 7:00pm–9:00pm**  
*The Watts Towers Project* by Roger Guenveur/*Radio Mambo* by Culture Clash

L.A. Theatre Works' Radio Theatre Series airs two views of modern America through a visionary lens: *The Watts Towers Project*, written and performed by Roger Guenveur Smith, and *Radio Mambo*, written and performed by Culture Clash.



The Met has assembled a stellar cast for this second installment of Robert Lepage's new production of the *Ring* cycle, conducted by James Levine.



# Artscene

## ROGUE VALLEY

### Theater

◆ Camelot Theatre Company presents *Crimes of the Heart* thru May 22nd. Located at Talent Ave. & Main St., Talent. (541) 535-5250. [www.camelottheatre.org](http://www.camelottheatre.org)

◆ The Oregon Cabaret Theater presents *Holmes & Watson Save the Empire: A Musical Mystery*, thru June 5th. Located at 1st & Hargadine Sts., Ashland. (541) 488-2902 [www.oregoncabaret.com](http://www.oregoncabaret.com)

◆ The 2011 season at the Oregon Shakespeare Festival includes:

*Measure for Measure*, thru Nov. 6

*The Imaginary Invalid*, thru Nov. 6

*To Kill a Mockingbird*, thru Jul. 3

*The Language Archive*, thru Jun. 18

*Julius Caesar*, thru Nov. 6

*August: Osage County*, thru Nov. 5

*Henry IV, Part Two*, May 31-Oct. 7

*The Pirates of Penzance*, Jun. 1-Oct. 8

*Love's Labor's Lost*, Jun. 2-Oct. 9

*Ghost Light*, Jun. 28-Nov. 5

*The African Company Presents Richard III*, Jul. 20-Nov. 5

*WillFul*, Aug 7-Oct. 9

The Green Show in the Festival courtyard runs May 31-Oct. 9. OSF is located at 15 S. Pioneer St. in Ashland. (541) 482-4331 [www.osfashland.org](http://www.osfashland.org)



Klamath Falls celebrates the 12th Annual Outdoor Celebration of "International Migratory Bird Day" on May 14, featuring live music, dancing, artists, crafts, educational displays, sculpture and live raptors.

◆ Southern Oregon University Department of Performing Arts/Theatre Arts presents *The Shape of Things* by Neil LaBute, May 12-22 and *You Can't Take It With You* by George S. Kaufman and Moss Hart, May 19-29. At the Theatre Arts building on South Mountain Ave., Ashland. (541) 552-6348 [sou.edu/theatre](http://sou.edu/theatre).



On May 1, the Southern Oregon Historical Society presents a benefit commemorating the 100th anniversary of Ginger Rogers's birth (on July 16, 1911).

### Music

◆ Craterian Performances presents: Barbra & Frank, *The Concert That Never Was!*, May 5 at 7:30 pm

Rogue Valley Chorale – *And Away We Go*, May 7-8

Tiempo Libre, May 14

Mumbo Gumbo – *Genre-Bending Americana*, May 15, 7:30 pm

Simply Ballroom, May 19 at 7:30 pm

Viva Voce Community Sing-Along, May 20 at 7:00 pm

Rogue Valley Youth Choruses – Spring Concert, May 21 at 7:00 pm

Youth Symphony of Southern Oregon, May 22 at 3:00 pm

The Craterian Ginger Rogers Theater is located at 23 S. Central Ave., Medford. (541) 779-3000 [www.craterian.org](http://www.craterian.org)

◆ Chamber Music Concerts presents the Gould Piano Trio with Robert Plane, clarinet, on May 6 at 7:30 pm and May 7 at 3 pm. Both performances at the Southern Oregon University Music Recital Hall, 1250 Siskiyou Blvd, Ashland (541) 552-6154. [www.ChamberMusicConcerts.org](http://www.ChamberMusicConcerts.org)

◆ In celebration of their 25th anniversary, the Southern Oregon Repertory Singers present the Mass in b minor by Johann Sebastian Bach on May 13 and May 15. The concert will feature internationally known Baroque specialists, a Baroque orchestra playing period instruments, and the SOU Chamber Choir. On May 13 at 7:30 pm at the Central (Old South) Medford High School, Medford, and on May 15 at 3 pm at the SOU Recital Hall, on South Mountain, Ashland. (541) 552-0900 [www.repsingers.org](http://www.repsingers.org)

◆ Music at St. Mark's presents the Fong-Rands-Stubson Trio in concert on May 22, at 3 pm. The



Mildred Hill Concerts presents Seattle composer/pianist Joe Bongiorno on May 14 in Port Orford.

Send announcements of arts-related events to:  
Artscene, Jefferson Public Radio,  
1250 Siskiyou Blvd., Ashland, OR 97520 or to  
[paul.b.christensen@gmail.com](mailto:paul.b.christensen@gmail.com)

**May 15 is the deadline  
for the July issue.**

For more information about arts events,  
listen to JPR's Calendar of the Arts or visit our  
online Community Calendar at [www.ijpr.org](http://www.ijpr.org)





The Rogue Valley Symphonic Band performs a spring concert under the direction of Dr. Frederick Schmidt (above), conducting *Bon Voyage: A Musical Travelogue*.

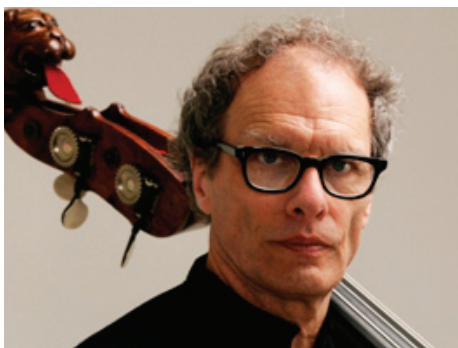
concert is free, and a reception will follow. St. Mark's Episcopal Church is located at 5th and Oakdale, Medford. (541) 821-0977.

◆ The Jefferson Baroque Orchestra offers a program by J. S. Bach on May 7th, 8 pm, at Newman Methodist Church, 6th & B, Grants Pass, and on May 8th, 3 pm, at the Unitarian Fellowship, 87 4th St., Ashland. On May 22nd, Margret Gries presents a recital of harpsichord & organ music by Johann Sebastian Bach. 3pm, at Trinity Episcopal Church, 44 N. 2nd St, Ashland. (541) 592 2681 [www.jeffersonbaroque.org](http://www.jeffersonbaroque.org)

◆ The Rogue Valley Symphonic Band performs a spring concert under the direction of Dr. Frederick Schmidt, conducting "Bon Voyage" A musical Travelogue. Sunday, May 22 at 3 pm at the new South Medford High School 1551 Cunningham Avenue (across from the intersection of Columbus and Garfield). (541) 488-2926 [www.roguevalleysymphonicband.org](http://www.roguevalleysymphonicband.org)

◆ The Siskiyou Institute presents the Glen Moore / Dan Gaynor Duo on May 6, 7:30 pm. A Jazz & Conversation Pre-Show talk with the artists is offered at 6:30 pm. At The Old Siskiyou Barn, Ashland. This concert will sell out so please reserve early. (541) 488-3869 or email [info@siskiyouinstitute.com](mailto:info@siskiyouinstitute.com) for reservations.

◆ 3 Rivers Chorale performs "Bach Barber and Brass!" a concert of choral music with a brass ensemble, May 21st. 3 pm. At Immanuel United Methodist Church, Cave Junction, and on May 22 at 3 pm, at Newman United Methodist Church, Grants Pass. (541) 476-6243 [www.3riverschorale.com](http://www.3riverschorale.com)



Glen Moore (above), well-known bassist and co-founder of the group Oregon, performs with Dan Gaynor on May 6 at the Old Siskiyou Barn in Ashland.



The Cascade Theatre and the Jefferson Public Radio Performance Series present stand-up comedian Bobby Slayton on Friday, May 6.

### Exhibitions

◆ 1st Friday Art Walk in downtown Ashland and the Historic Railroad District, each month from 5-8 pm. (541) 488-8430. [www.ashlandgalleries.com](http://www.ashlandgalleries.com)

◆ 1st Friday Art Night in downtown Grants Pass features music and art at shops, galleries and restaurants at H & 5th Sts. from 6-9pm. (541) 787-7357

◆ 3rd Friday Artwalk in Historic Downtown Medford. 5-8 pm. Located in Theater Alley,

Bartlett Street, E. Main & Central Avenue. [www.visitmedford.org/index-artwalk.html](http://www.visitmedford.org/index-artwalk.html)

◆ Southern Oregon Historical Society presents "Glitz & Glamour on a Sunday Afternoon: A tea and fashion show of gowns from the personal collection of Ginger Rogers." May 1st at 2 pm at the Rogue Valley Country Club, Medford. (541) 773-6536 ext. 1002 [www.sohs.org/ginger.html](http://www.sohs.org/ginger.html)



The three-time Grammy-nominated Cuban music group Tiempo Libre performs twice in our region in May; they'll be at the Ross Ragland Theatre in Klamath Falls in May 13 and at the Craterian Ginger Rogers Theatre in Medford on May 14.

## NORTH CALIFORNIA

### Theater

◆ Riverfront Playhouse performs *A Funny Thing Happened on the Way to the Forum* on May 21–29th. 1620 East Cypress, Redding.

### Music

◆ Cascade Theatre and the Jefferson Public Radio Performance Series present:

The Ugly Duckling presented by the California Theatre Center, May 3rd

Shasta High's Music Man, May 4–14, at the David Marr Theatre, 2200 Eureka Way, Redding

Bobby Slayton, 2 shows, May 6th

The North State Symphony presents "Romantic Riches," May 15th

Project 86, May 28th

Located at 1733 Market St., Redding. (530) 243-8877. [www.cascadetheatre.org](http://www.cascadetheatre.org)

### Exhibitions

◆ 2nd Saturday Art Hop celebrates arts and culture in Redding each month. Painters, sculptors, musicians, poets and receptions are featured at participating businesses downtown. Redding. (541) 243-1169.



The Siskiyou Institute Presents Pearl Django, hot Gypsy Jazz from Seattle on Thursday, May 26 at 7:00 p.m. at Paschal Winery in Talent.

## NORTH CALIFORNIA

### Festival

◆ The 8th Annual Outdoor "Tule Lake Migratory Bird Festival" on May 21st. At Tule Lake National Wildlife Refuge Headquarters and Visitor Center, 4009 Hill Road in Tulelake (25 miles S. of Klamath Falls). 8 am–3 pm. Presented by U.S. Fish & Wildlife Service, Klamath Basin National Wildlife Refuges. [www.fws.gov/klamathbasinrefuges](http://www.fws.gov/klamathbasinrefuges). (530) 667-2231.

## OREGON AND REDWOOD COAST

### Music

◆ Mildred Hill Concerts presents Seattle composer/pianist Joe Bongiorno on May 14th. 7 pm at Zion Lutheran Church, 2015 Washington St., Port Orford. (541) 332-9002.

### Exhibitions

◆ Plein Air Painters of the South Coast exhibit at the Clare Wehrle Community Gallery in the Coos Art Museum, through May 28.

## KLAMATH

### Theater

◆ The Linkville Players present Henrik Ibsen's classic drama, *Hedda Gabler*, in a special adaptation by Brian Friel, May 20th–June 11th. Friday and Saturday evenings at 8 pm; Sunday matinee at 2 pm. Ticket information/reservations: (541) 882-2586. The Linkville Playhouse, 201 Main Street Klamath Falls. (541) 884-6782.

### Music

◆ The Klamath Blues Society sponsors a Blues Jam every Thurs, 8:30–midnight. At the American Legion, 228 N 8th St, Klamath Falls. [www.klamath-blues.org](http://www.klamath-blues.org) (541) 331-3939

◆ The Ross Ragland Theater presents:  
Miss Klamath County – Miss City of Sunshine Pageant, May 7, 7–10 pm  
Tiempo Libre, May 13, 7:30–10:30 pm  
Klamath Symphonic Band, May 15, 3 pm–6 pm  
The Coats, May 20, 2011 07:30 pm–10:30 pm  
The Ninth Annual Taste Of Klamath, May 21, 5:30–10 pm

At Ross Ragland Theater 218 N. 7th St., Klamath Falls. 541-884-0651 [www.rrtheater.org](http://www.rrtheater.org)

### Festival

◆ The Klamath Falls Parks Department and Klamath Wingwatchers present the 12th Annual Outdoor Celebration of "International Migratory Bird Day," on May 14th. Artists, crafts, educational displays, sculptures, live raptors food, and lively music and dancing. At Veterans Park, Klamath Falls. 9 am to 3 pm. (541) 892-0596 [www.klamathbirding-trails.com](http://www.klamathbirding-trails.com)



Chamber Music Concerts presents the Gould Piano Trio with Robert Plane, on May 6 and 7 at the SOU Recital Hall.



## Chinese Art coming to Ashland

by Irene Kai and Susan Springer

*Tell me, I forget  
Show me, I remember  
Involve me, I understand*  
— Ancient Chinese proverb

Art is the bridge between cultures and it's establishing a bridge of understanding between Southern Oregon and China.

In 1984, Oregon Governor Victor Atiyeh led an official delegation to Fuzhou, Fujian Province's capital city in the People's Republic of China, and signed "Sister City" accords in behalf of Oregon. Nearly two decades later, during the 2002 Oregon Trade Mission to Fujian, State Representative Dennis Richardson received multiple requests from Fujian governmental and private business leaders for increased commerce, tourism and educational ties between Oregon and China. The Portland based Oregon Fujian Sister State Association was created to increase the positive exchange. In 2010, Southern Oregon China Connection, the Southern Oregon chapter of the Oregon Fujian Sister State Association was created to bring the exciting and beneficial exchange activities to the Rogue Valley. In June, 2010, Southern Oregon China Connection sponsored the very successful first conference with twenty five members of the Chinese delegations plus the Consul General in attendance.

For the 2011 *Southern Oregon - China Tourism, Investment and Education Conference*, Southern Oregon China Connection has invited Mr. Ma Weihua, a well-known Chinese calligrapher, to attend the conference and bring examples of his current work for display. His calligraphy arts have been presented on dif-



Chinese bronze sculpture, "Horse Treading on Swallow."

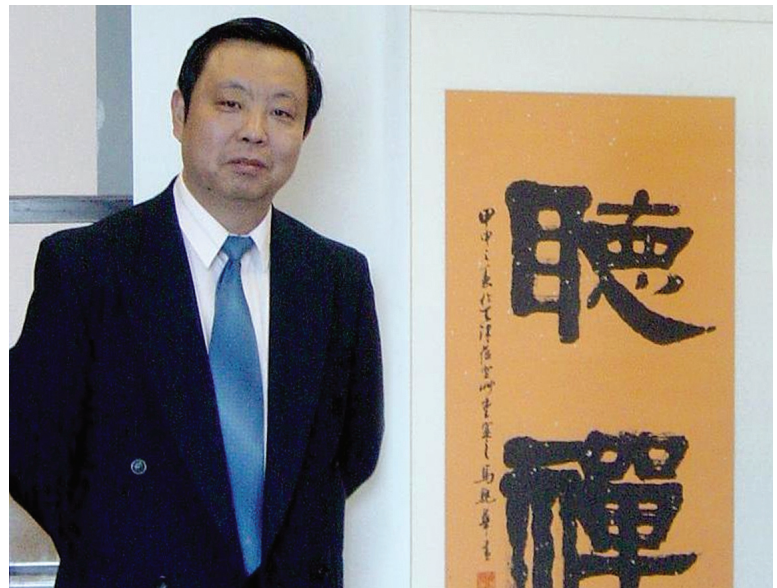
ferent materials in a multitude of styles from paper to wood, bamboo, china and stone. Mr. Ma has participated in national and international art events and won many awards such as "World Well Known Artist in China", "National Reward of France" and an award from the French Artist Association. For over 40 years, Mr. Ma has explored the styles of different times and moved forward with the development of Chinese characters. In the recent years, Mr. Ma has focused on the interactive relationship between calligraphy styles and Chinese character development, and the combination of art

forms and the Chinese language. He will be present for the Opening Ceremony being held in conjunction with the Art Walk at Illahe Studios and Gallery on Fourth Street in Ashland.

Illahe Studios and Gallery on Fourth Street in Ashland will feature a majority of this historic assemblage of art work from China. Combining classic and contemporary calligraphy from China with traditional bronze sculpture, this exhibit is the artistic face of the *Southern Oregon - China Tourism, Investment and Education Conference* taking place June 2-5, 2011. Original works of Mr. Ma Weihua will be on display at Illahe Studios and Gallery through June, with a special opening to coincide with the First Friday Art Walk on June 3. Also opening on First Friday in June is an exhibit of calligraphic works by the well-known Chinese artist Alok Hsu Kwang-han at Bohemia Framery and Fine Art.

The entire Chinese delegation will be participating in the Art Walk on June 3, allowing visitors an opportunity to meet the artists and conference attendees.

For more information, contact Sue Springer at (541) 488-5072



Internationally recognized Chinese calligrapher, Mr. Ma Weihua.





JEFFERSON  
PUBLIC RADIO

Southern Oregon University  
1250 Siskiyou Blvd.  
Ashland, Oregon  
97520-5025

THE 9TH ANNUAL

# Taste of Klamath



Celebrating the Sights, Sounds, & Tastes of Klamath!

MAY 19, 20 & 21, 2011 AT THE ROSS RAGLAND THEATER

4:30 PM FOR SPONSORS & DONORS • 5:30 PM GENERAL PUBLIC

*Regional Artists  
Third Thursday*

ALL MEDIUMS - CAST YOUR VOTE  
FOR PEOPLE'S CHOICE!

THURSDAY, MAY 19 @ 5:30 PM  
Lobby open with wine tasting / Free

**The Coats**

FRIDAY, MAY 20 @ 7:30 PM  
Tickets \$21.50, \$31.50, \$36.50

**Taste of Klamath**

SATURDAY, MAY 21  
Advanced Tickets \$25 / \$30 Day of Event

**NEW FOR 2011: TASTE OF KLAMATH AFTER-PARTY / 8:15 - 9:30 PM / MUSIC, CASH BAR, MORE FUN! / \$25 PER PERSON**

**Vendors:** 12 Ranch Wines, The Cakery, Crave, Daily Bagel, Daisy Creek Vineyards, Dynasty Restaurant, Foris Vineyards Winery, Kla-Mo-Ya Casino, The Ledge, Lello & Beef, Matteo's Coffee, Mia & Pia's Pizzeria & Brewery, Oregon Gift Store, Tobikos, Waldo's Bar & Grill, Wubba's BBQ Shack, Wyatt's American Eatery

**Event Sponsors:**



**Season Sponsors:**



**THE ROSS RAGLAND THEATER**  
218 NORTH 7TH STREET ★ KLAMATH FALLS, OR ★ 541.884.LIVE [www.rrtheater.org](http://www.rrtheater.org)